

# HATKIN NAMED SUPERVISOR OF DE LUXE THEATRES

"CAMEOS"

"KAT KABARET"

## Publix Opinion

"CAMEOS"

"KAT KABARET"

Publix Theatres Corporation, Paramount Building, New York, Week of April 30th, 1928.

No. 23

### IG EASTERN HOUSES GET NEW CHIEF

Announcement of two important assignments in the executive personnel of Publix was made this week by Harry Marx, General Supervisor of Theatre Management.

David Chatkin, who has been successfully filling important executive duties in the Home Office since the inception of the organization, will assume supervisory direction for Publix of all the Publix theatres in the east, namely the theatres in New York, New Haven, Boston, Buffalo, Minneapolis, Detroit, Indianapolis, St. Louis and other eastern and mid-west cities. He will be the point of contact between Publix and partners in each of these cities, and operating under the direction of Mr. Marx.

Louis Lazar, formerly manager of Boston, who has been acting district supervisor for several months, has been transferred to the Pacific coast where he will assist Ralph Crabill in the management of Publix west coast interests.



David Chatkin

Mr. Chatkin is one of the best known and most popular figures in the motion picture industry, being one of its pioneers in the film distribution department. He has intimate knowledge of theatres and theatre men, gained thru his many years of experience, and Mr. Marx expects that he will be of tremendous assistance because of his experience to the theatre managers under his direction.

# PUBLIX THRILLS CONVENTION

## "SWANEE MOON"

Romance of the moon-drenched, lilac scented southland is in this riotous jazz show by Frank Cambria



John Griffin and Kathryn Lewis, vocal stars of "Swanee Moon," sing the first two hit songs written by Dave Stamper for Publix

## "VARIETY'S" EDITORIAL GIVES SHOWMEN FOOD FOR THOUGHT

Under the caption of "The Merchant, The Theatre and The Daily," Sime Silverman, astute owner and publisher of "Variety," in his leading editorial for the week of April 25 shrewdly discourses on the enormous value the popular-priced theatres have for local newspapers, property-owners and merchants.

The editorial is reprinted in this issue, and should furnish food for thought for theatre executives who are timid in demanding the privileges and respect due their institution.

### Demands Fair Play

Mr. Silverman, whose newspaper is regarded as the "bible of show-business" in his closing paragraph, declares that newspapers are short-sighted, when they expect or demand extortionate advertising rates from the theatres. He demands the same lineage rate for the theatre that is accorded any other local advertisement.

He points out that the crowds that come to the theatre are also shopping crowds. Theatres are builders of business for merchants, he says, and the merchants are advertisers in the newspapers. Any newspaper that does not enthusiastically support the theatre is unconsciously fighting the best interests of the mercantile advertisers. Many newspapers still retain the "penalty rate tradition that dates back to the gyp age of the theatre, justifying it by publicity given."

Theatre men should make it a (Continued on Page 3)

## Publix Progress "Romance As Thrilling As Ocean-Flying"

WASHINGTON, D. C., April 30—A romance of modern American business adventure as thrilling as a Lindbergh flight or an Arctic exploration, is revealed this week by the annual conventions in Washington and Detroit of combined executives of Paramount-Famous Lasky and Publix Theatres Corporation.

It is a romance which pleasantly touches and leaves its mark upon nearly everybody, whether here or in any tiny outpost of civilization where movies are shown only once a week.

It is the story of the advancement of the art of public entertainment—of pioneers who have learned from experience that constructive progress may only be made thru consistent service to the public with the highest quality of entertainment human ingenuity can devise.

### Youth Is Dominant

Among the outstanding personalities in this convention of leaders in what is probably the world's most romantic business, is the boyish figure of Sam Katz, who came to America as an infant with his immigrant parents and who, at the age of only 35 years, stands today as the president of Publix Theatres Corporation, operators of nearly 600 theatres in America. It was Mr. Katz who moved the movies from squalid little "store" theatres, into the palaces of splendor and halls of kings wherein they now flicker—giving the most humble citizen, in return for popular movie admission, a sensation of luxury, artistic beauty, civic pride and entertainment heretofore only enjoyed by the most wealthy.

### Ideals Made Career

In 1910, Mr. Katz, who now guides the activities of the de luxe Publix theatres in nearly all principal American cities, was a high school freshman in Chicago. To earn his way thru school and college, he played the piano for \$8.00 weekly in a Chicago nickelodeon owned and operated by Carl Laemmle, now president of Universal Pictures. By the time he was a high school sophomore, he had saved enough money to buy half interest in his own nickelodeon, and as a high school graduate he was owner and manager of his own show. Camp-chairs nailed to flat floors, a wind-blown screen, a tinny piano, no ventilation, and two-reel "dramas" were the highlights of moviedom in 1912.

Then Adolph Zukor organized "Famous Players Films" with notable stage stars in two-hour screen shows. Sarah Bernhardt of divine memory, then the most notable actress in the world, made her first film for Mr. Zukor. Other notables followed. Jesse Lasky, famous stage producer, joined forces with Mr. Zukor to make further progress in film production. Sam Katz, still a high school boy in Chicago, witnessed the trend of events and decided that theatre operation should advance in step with film production. So Mr. Katz formed a partnership with Barney Balaban, also a youthful Chicago nickelodeon operator. Together they opened Chicago's "first fine theatre"—it had ventilation and a carpet, and an usher.

### Humble Origin

From this humble beginning in (Continued on Page 2)

## JAZZ 'EM UP CATCHLINES!

For Ads, Posters and Trailers!

### Last times lines

Today, tomorrow!—then gone!  
Surely you do not want to miss.....  
Just for two more hilarious days!

### For dramatic pictures

Even for him, this is a remarkable performance  
Maelstrom of emotions—every heart pang the screen can give is in it!

See it for the greatest moments of your life.

Your heart will race, your pulse will leap

### For comedies

There's no substitute for laughs

Here's the reel thing!

At his very gayest!

A tailor-made roar storm of glee and guffaws!

The funny part of it is this — it's all funny from start to finish!

You'll laugh louder, live longer!

Adding—at every show—to the gaiety of the nation!

The gaiety of the nation!

Rejoice with them! Laugh with them!

It's funny and fast and the laugh of your life!

### Institutional

Fine programs carefully thought out—blending the best of screen and stage—features and short subjects all combine to make the perfect entertainment.

The RIVOLI spells entertainment of dazzling splendor, luxurious service that is reflective of fine hospitality! The supreme enjoyment of theatre going!

The big Met shows! One after another!

Another hit at hit headquarters!

From dazzling Broadway, to dazzle Omaha!

Read the Editorial from "Variety" and Story about it, in this issue!



# NO SECRETS IN BUFFALO ABOUT PUBLIX SHOWS

## CHARLEY TAYLOR GOES AFTER CIRCUIT EXPLOITATION HONORS

In exploiting the stage and screen shows at Shea's Buffalo, the week of April 14, a number of good stunts were pulled, two of them being for "Hula Blues." One of the best promotion ideas was that tied up with the Buffalo Times in which that paper published an eight column strip of the photos showing Drena Beach, "the tiger girl," posing for the letters BUFFALO TIMES. An eight column cut line carried a plug for the star, the revue and the theatre.

### Saw Tie-up Hits

Advantage also was taken of the Atkins saw tie-up with Moore and Powell and 15 window displays were obtained, many of them in the downtown store section. This team also took part in a radio program.

A great window display was obtained for the picture, "The Garden of Eden." This consisted of the wedding gown worn by Corinne Griffith in the wedding sequence of the picture. The gown was draped on a wax model and with appropriate cards, was placed in the Main street window of Oppenheim & Collins. A jam of demoiselles was present all day and most of each evening. Several lingerie displays were obtained in which photos of Miss Griffith in her unmentionables were used in tie-ups full sheets.

A photo which came thru from the studio showing Lewis Milestone cutting a birthday cake with the star and some of the players in the background was used in a local tie-up with a large bakery and restaurant in which it was said that Pfeiffer's pastry cook made the cake for the director. This was used in the Main street window.

Photos of the star were placed in a dozen jewelry stores, especially those showing Miss Griffith wearing jewels. Then there were tie-ups with florists and millinery shops. Of course all the usual special stories and photos were carried in the amusement columns and news sections.

## EASTER-EGG HUNT SOLD "SPEEDY" IN FORT WORTH

Publicity Manager Robert E. Hicks derived an unusual amount of publicity for the Publix Worth Theatre, Fort Worth, Tex., when that theatre and the local Recreation Department jointly sponsored an Easter Egg Hunt for children.

The eggs — 12,000 of them — were furnished by the theatre and the hunt was under the supervision of the Recreation Dept., with the assistance of a number of adult volunteers.

To make the competition more even, the children were divided into two groups and separate 'hunting grounds' assigned them. All those between 12 and 18 years were in one group, and all those under 12 in the other. The town and suburbs were zoned to give all youngsters a chance.

The first prize, \$5 in gold was offered by Harold Lloyd whose latest picture "Speedy" opened at the Publix Worth the day of the 'hunt.' Lloyd is particularly interested in speed at this time, and the prize he offered went to the person finding the greatest number of eggs in the shortest time. 54 other prizes donated by the local merchants, the theatre and friends were also offered.

The stunt, which cost only \$50 to the theatre, resulted in stories appearing in all three daily papers every day for four days with a total of 67 inches free publicity. This is by far the greatest amount of newspaper publicity the Publix Worth ever got on a stunt and is the first time the theatre has been able to 'crack' all three papers at the same time.

### "Lost and Found"

It's a Publicity gold-mine, says Lou Goldberg of "The Denver"

## Queer Things Are Lost at The Denver

Nearly 100 Pairs of Gloves  
Are Turned in to Office Every Fortnight



Molly Kiven and a few of the lost gloves picked up at the Denver theater.

Everything from baby's milk bottle to daddy's hat is found in the Denver Theater after closing time.

The lost and found department for two weeks aggregates about 100 pairs of gloves, mostly women's, and a strange collection of fabric flowers, combs, pipes, and an assortment of glasses cases, mostly without the glasses.

In the 14 weeks that the Denver Theater has been open, so much has been gathered in the lost and found department that two loads of things have already been sent to the Salvation Army.

## MORRISON HIT ATLANTA FOR HEAVY GROSS

Manager Ernest Morrison together with the Atlanta Constitution and the George Muse Clothing Co., gained much publicity for their fashion show by running a newspaper contest for models. This fashion show was an added attraction to the picture "The Garden of Eden" at the Publix Theatre, Atlanta, Ga.

Aside from receiving advance publicity for the show it brought out 250 applicants from whom twenty were selected. The contest was started two and a half weeks in advance of play dates and the newspaper carried cuts and stories in advance.

Acut showing the 250 applicants appeared in the paper four

## BERNARD & HENRIE IN 'SNAPSHOTS'



Return engagement by popular demand of Publix audiences is the record of Flo Henrie and Lillian Bernard in "Snap-Shots."

Lillian Bernard & Flo Henrie, the female Van & Schenck, are one of the entertaining "shots" of Will J. Harris' latest Publix stage show "SNAP SHOTS," now playing at the ..... Theatre. Their character songs in harmony and their own personalities in putting them over have brought these two girls to the front at a rapid pace. Singing all original numbers they furnish entertainment de luxe. This is their second

appearance within a year in this city and their first tour of the Publix circuit made so many friends that this engagement is by popular demand.

With Bernard & Henrie in "SNAP SHOTS" are Tyler Mason, famous comedian; Bert Tucker, only son of the world famous "blues" singer, Sophie Tucker; Mills & Shea, comedy acrobats and the eight famous Gould Harmonica Girls.

### "HANDS UP!"



Great title for this Chicago produced Publix unit, starring Marguerite Rickard, former "Topsy & Eva" beauty and prima donna.

days in advance and this was followed on the next day by a 2-column cut of the twenty winners.

A 'news reel' tea was held two and a half weeks in advance. Prominent debutantes wore Muse clothes and motion pictures were taken and afterwards used as an advance trailer to further publicize the contest and fashion show.

The Muse Clothing Co., carried a large 3-column ad in all three local papers the day before opening and the Publix Howard also carried a 21-inch ad on the Fashion show in the Constitution the day before opening.

## NOW DAVENPORT HAS SEEN REAL CAMPAIGN

"The Patent Leather Kid" playing the Publix Columbia Theatre, Davenport, Ia., for a week at advanced prices broke all house records.

One week in advance, Manager Fred O. Slenker installed a special lobby display consisting of a "No Man's Land" setting showing a cut-out of Barthelme with gun in hand, behind sand bags with a real machine gun in front. A small card on the display announced the name of star and title of picture while above the display was a sign lettered, "Starting Saturday."

On opening day of picture this special lobby display was moved to a prominent store window which also featured patent leather shoes and rubber raincoats that resembled patent leather. Cards in the window carried cooperative copy about the store's merchandise and the current film attraction at the Publix Columbia.

Perhaps the best stunt of the campaign was the use of a six-ton tank which was borrowed from the local arsenal. This tank pulled an artillery gun on which were signs about the picture, theatre and play dates—through the business district at the noon hour and then parked in front of the theatre where it remained throughout the picture's engagement.

To further advertise the picture, Slenker posted six 24-sheets, 30 3-sheets, 2 6-sheets, 100 1-sheets, and 200 window cards. Four days in advance, 1000 door knob hangers were distributed and 1000 stickers were pasted on windows, auto windshields and fences.

The lobby and marquee were appropriately decorated with flags, bunting and streamers.

## PUBLIX STORY OF PROGRESS WINS CHEERS

(Continued from Page 1)

Chicago developed the "Centre Park," "Riviera," "Tivoli," "Chicago" and "Uptown" Theatres—each in its turn famed thruout the world as a startling advancement in comfortable, luxurious theatres with vast seating capacities, that volume of patronage made possible to give theatre-goers many times as much entertainment as for their money as could be obtained elsewhere, in the competitive, evilly operated, odoriferous theatres of that day. The purpose of the Balaban & Katz theatre was to earn the enthusiastic public confidence and support necessary to fill several thousand seats at each performance. Unfailing courtesy of theatre personnel, theatres that were veritable treasures of art, sculpture, painting and architectural perfection,—tastefully and luxuriously presented,—together with the policy always giving the public the highest quality of entertainment, made these theatres enormously successful. Other successful theatre operators in many cities came to Chicago for ideas and observation.

### Leaders Make Publix

Thus the Publix theatres were formed from the ranks of the outstanding theatre owners of the city in America—a national combination of men of high theatrical ideals, whose merged experience and resources enabled them to give the public the greatest stage, musical and screen stars, and other entertainment, all at nominal mission prices.

"Publix Theatres are service stations for each other, for the benefit of the public that make our investments safe," Mr. Ka declared today to interviewers.

Publix represents completion of the desire of the most constructive thinkers in the theatrical business. "Nothing happens accidentally but everything happens when it uses to best advantage the thing at hand. The story of the organization and development of Publix Theatres from the origin of 'nickelodeon' theatres, is not merely a 'Rags to Riches' story.

### Chance to Serve

In its most important aspect, is the story of a vast, continuing opportunity to intelligently and entertain the public—while opportunity properly developed, a business profitable to any person concerned, whether employee or investor. I find great happiness in the amusement industry. It is a most satisfactory business, because it gives constant opportunity to make the world happy. Happiness is not in riches, but in service. There are many ways to be rich, but happiness is not connected with all of them. Publix Theatres are successful because they faithfully serve the public. The service is possible only because the showmen who comprise the Publix personnel have a high quality of ideals. When one thinks of quality, one thinks cleanly and carefully, and what is done, success is at hand in any enterprise. It is particularly true in our business.

"The success of Publix Theatres is not my personal success, nor even the success of my associates. It is the success of the American people. From our theatres every corner of America, we discover that no matter what the local condition, Americans are pretty much alike. Americans demand performance—action instead of words,—and Publix Theatres have heeded the demand and found public favor by motivating ideas rather than by use of traditional capital, or promises."



# ROADWAY ALL SET FOR ASH GREETINGS

elaborate arrangements are being planned by Jack McInerney for a reception to Paul Ash, "Jah of Jazz," when he arrives in New York, May 7th from his Broadway debut at the Paramount on May 12th. The Lyres is a social organization of musicians, of which Ash is a member, and will turn out en masse to meet when he steps off the Twentieth Century. Among the prominent Lyres who will welcome Ash in New York will be Ben Bernie, George Olsen, Paul Specht, Tommy Gott, Mike Speciale, Freddie Vincent Lopez, Nick Lucas, and Waring and other prominent orchestra leaders. A number of Broadway's celebrated entertainers and loveliest girls will also be out for the Ash arrival. The first of his arrival the popular band leader will be guest of honor at a dinner tendered by the Lyres in their clubhouse on West 42nd St.

# DOPE SHEET SETS RESULTS FROM CRITICS

Do you want to increase the number of ticket-selling "re-views" from your newspaper? Here's an idea that has worked successfully in so many towns, often, that it seems sure-fire. All you have to do is to furnish "Critics Advance Dope Sheet," your newspaper reviewers, a few days before your new show opens. While you're typing it, make a dozen carbon copies, and give one to the movie editor of your paper, the dramatic editor, and to any special reporter or editor, including the city editor, as well as the "critic." Maybe some of these editors will do something in the "dope sheet" to offer a special hunch for your show. They may see the name of a friend on the program, or recognize a name that belongs in the news—or get an idea for an advance story. In any event, "Advance Dope Sheet" makes the work a thousand per cent easier—and fool-proof by removing guess-work. If he wants to write his review without seeing the show, he can—and without giving you a bad break he can. He won't think you're trying to write his review if you give your dope sheet up in short, skeletonized sentences. On the contrary, he'll thank you for giving him a lot of effort, and his helpful attitude will doubtless be reflected in his story. Of course, you always point out a MARVELOUS thing in the show, and sometimes quote what the big town critics, or "Variety" says. Be sure to give all the news about each item on the program—cast, author, character portrayed, who the folks are and what hit they formerly starred in. Write each sentence like you'd be a telegram, in skeleton form. It makes it obvious to the newspaper folks that you're not trying to write their "critique." You've then succeeded in load- ing them in advance with so many optimistic news-facts about the show that if only a tenth of them get into print, it's a better bet than you'd get if you trust- ed the newspaper man's mem- ory or possible disinterested ef- fort to get all the facts. Some- times are so good they don't need a dope sheet, and these will not hurt your sending it out. On the

## Here's a Good "Break" for Other Town's to Repeat! Nate Frudendfeld of "Capitol" at Des Moines, in Denver, scores with good idea.

DES MOINES TRIBUNE-CAPITAL—MONDAY, MARCH 26, 1928.

### Wayne Turns Actor; Hereafter He'll Stick to Typewriter



Jimmy Ellard (in front) warms up before the evening performance of "Shells of Jazzaby" with regular and special members of his company. In the back row, left to right, are Coleman Gels, Velma Connor, Wayne Weishaar (musician for one night only), Manny Kohn, Thelma Connor and Jim De Pinto.

BY WAYNE WEISHAAR.

Ready! Lights! Curtain! Jimmy Ellard snapped his baton. Suddenly the stage be- came a bedlam of sound and light. And in the middle of it all was your representative puffing a saxophone for all his lungs were worth.

It had all happened this way. Nate Frudendfeld, manager of the Capitol theater, is an enthusiast. His enthusiasm was the cause of it all. He and this reporter had been talking about actors. The reporter had remarked that in the six years that he had been re- viewing theaters, sometimes praising, sometimes panning, he had concluded that actors had to be egotists to be successful in their profession. And Nate had said, "Why don't you go on as a mem- ber of Jimmy Ellard's band at the second show Saturday night and see one show from the artist's standpoint—behind the foot- lights." And we agreed.

Knees Didn't Knock.

So the night performance found us among those present when Jimmy Ellard snapped his baton and the music started. We didn't suffer from stage fright. The memory of theatricals in which ten years ago we had played in college productions of Shake- speare, Noyes and Russians whose names we no longer can spell, proved comforting. On honor we did take on both that our knees did not knock. They may have rattled faintly. But THEY DID NOT KNOCK.

Getting into costume was troublesome enough. It seems that a genuine sand-in-the-ears sheik wears a garment cut on the same general lines as a mother's husband and of the color of the lantern the flagman waves at dan-

gerous crossings. Red is sign of danger. The color should have warned us—but it didn't. Mary Louise Murphy of Des Moines, who is doing a part in the show, smiled comfortably as the har- assed reporter struggled to get his turban on straight.

Out on the stage it wasn't so bad. The first three numbers. The saxophone section of the orchestra was hitting on high. As a musi- cian we can do marvels with a Victrola, but with a sax, frankly we aren't so good. Saturday was the first time we ever touched one of the contraptions. And know- ing what we know now it will probably be the last.

Now When Do We Stop?

Starting on time with the rest of the boys wasn't so hard, but stopping when they stopped was more difficult. We wonder if anyone in the audience noticed—once—only once—that one of the boys in the band was still blowing and fingering after all sound of music had ceased. And it wasn't Leo Spill, either. Leo was the kindly young chap who gave the reporter the high sign when it was time to rise with the rest of the orchestra to take a bow. The audience's applause was well nigh deafening. We had "blue" note all evening. The saxophone had no need in it you see.

The real triumph of the evening came when the reporter and his assisting artists—first that growing actor-egomaniac—did the "So Tired" number. The re- porter's snoring was particularly well keyed and accurate. The rest of the company did well, too. The spotlight man must have been impressed with the excellence of

the sax section got its chance. They did. The request numbers Jimmy Ellard sang were a good test of versatility and quick memory for the boys in the band. But as the colonel might say "I am happy that my fellow players and I met the test by playing from memory without music whatever song Mr. Ellard was called upon to sing."

Oh, It Had No Need!

One of the enjoyable spots of the evening was accompanying the pretty sister team Velma and Thelma Connor. And it was fun to try to stay with Coleman Gels when he sang his humorous songs. But this reporter can truthfully say that he didn't blow a "blue" note all evening. The saxophone had no need in it you see.

The real triumph of the evening came when the reporter and his assisting artists—first that growing actor-egomaniac—did the "So Tired" number. The re- porter's snoring was particularly well keyed and accurate. The rest of the company did well, too. The spotlight man must have been impressed with the excellence of

the performance for he directed the rays of limelight directly on the reporter Jimmy Ellard hap- pened to be just in front of the reporter, but that probably was just a circumstance. At last the finale came. The curtain fell. The show was over.

Knows His Chops.

"How," inquired Manager Frudendfeld, "do you like being a performer?" The reporter replied, "As an actor I think I'm great, but my judgment as a critic tells me I'm pretty bad."

In future we'll see our shows from the dark side of the foot- lights. A Broadway actor once told a New York critic that the critic's judgment as to acting was no good because he himself had never acted. Whereupon the newspaper man replied, "I've never been a sheep but I'm a bet- ter judge of lamb chops than any sheep that ever lived."

That logic sounds so good that in future this reporter will eschew the saxophone, stick to his type- writer and do his show shopping from the dark side of the foot- lights.

## WANTED!

Stuff like the above to reprint every week in "PUBLIX OPINION," so we can tell the world how good you are—and at the same time furnish good hunches and demonstrations to the rest of the circuit. Address 'em to PUBLIX OPINION.

## TRY THIS ON A STAFF PHOTO OR A FEATURE-EDITOR

It's a good stunt to localize for any unit show!



Courtesy of "Now"

Something any Publix theatre can register heavy with in pub- licity—on any stage show! The layout, from the Portland tele- gram shows how it's done. It's a "dress- ing contest." Which sex can dress fastest nowadays? The girl won

in this case—from a standing start in a bathing suit. Newspapers build circulation on stunts like these, and are glad to get them. Be sure your editor credits the name of the stage folks, the name

of the stage show, and your thea- tre and playdate. If he don't you've merely done him a favor which he has used without giving you your fair reward for furnish- ing a good idea and snappy people as models.

other hand they'll welcome it. Many critics, though, don't take the job seriously, and if you save them a lot of work and worry, and make it easy for them, they'll print the facts you give them. An- other advantage is that after you've sent it out, you eliminate the possibility of a "critic" rush- ing in on you while you're "count- ing up," or writing your report. Be sure and tersely give the WHO, WHEN, WHAT, WHY, and WHERE, and HOW, of each item on your program, and you've given the theatre good critic-insurance. Start your Critics Dope Sheet Like This:—

**CRITICS ADVANCE DOPE- SHEET.**  
(Note): For show at Red-Dog Theatre, Starting April 1, 1928.  
The following information is given for use or "hunches" in your critique, news stories, etc., about the various elements of the new show at the Red Dog Theatre. It is prepared with the idea of saving you as much effort as pos- sible and to tip you off to any picture or feature story you might want. If any additional informa- tion is required, it will be gladly given.  
1. FEATURE PICTURE (Give title, name of director, author, producing company, also cast and

brief synopsis. Also any brief news items about players, or au- thor or story. Quote N.Y. and Chicago critics if possible).  
2. Stage acts. (Same as above).  
3. Newsreel. (Tell what news- shots it contains, particularly local ones).  
4. Comedy. (Mike Fish, from your town, helped make it or plays in it).  
5. Organ Solo. (Played at re- quest of 300 correspondents to your wonder-organist).  
6. Overture. (Give composer's name, and tell about the effective new orchestration it has under this presentation, due to the gen- ius of your leader).

# EDITORIAL IN "VARIETY" IS STIMULANT

(Continued from page one)

point to have the editorial in "Variety" re-typed and personally take it to newspaper executives and editors and owners, and dis- cuss its merits. It should result in more liberal "publicity" atti- tudes.

### Publicity is News

As a matter of fact, according to many astute newspaper pub- lishers, circulation managers and circulation promoters "there is no such thing as theatre publicity— but on the contrary, anything that attaches to the theatre is red hot NEWS of greater value than the news that the papers actual pay for." The reason theatre news is designated as "publicity" is that it is free-news, something for noth- ing and that theatre men are care- less in their manner of presenting it. Where theatre men regard theatre news as news, and not pub- licity, and "sell" the idea of its news value to editors, it is in- variably eagerly printed. A story thus presented will be considered important, — whereas, the same story, whiningly or pleadingly of- fered will fall into the disrespect- ful wastebasket category of pub- licity, and be disregarded or else printed obscurely.

### Keen Public Interest

According to government fig- ures available thru income, and war-tax records, the population of every community in the United States goes to popular price shows 1.46 times per person per week. That means this huge audience is so interested they pay to go. An alert newspaper editor knows this, and is eager to capture this enormous circulation for his own paper. The only way he can do it is to print news about subjects that interest them. Where you find a town where fan magazine sale is abnormally large, it is solely because the newspapers starve their readers for theatre news, and the readers go else- where. Ask any news-stand man how many theatre magazines are sold in your town! Some news- papers know this, and the most astute newspaper publishers at their own expense, have reporters dig up and write daily columns and pages of live theatre news and localize it wherever possible —just as they do with sports news, women's news and radio news.

### Press Agents Doomed

The day is not far distant when press agents will be extinct in show business because their work will be done in better fashion by the newspaper reporters, under orders from circulation-hunting publishers.

When you tell some publishers that the population of your town goes to the theatre 1.46 times per week per person, he might say, "Well, if you're doing that kind of business, you're getting rich, and you ought to pay me a higher rate." If he does, he's short sighted. Theatres are doing that kind of business, but they're not getting rich, because in order to get that business volume, it must be done at a terrifically high over- head and infinitesimal profit. Fre- quently highly competitive situa- tions, or over-seated towns rep- resent millions of dollars of loss each year in a town, as perhaps in your own town. As Sime Silver- man points out in "Variety," in such a case, the merchants and property owners, and even the newspapers too, have already found it highly profitable to them- selves to actually make good these losses, in order to keep up the flow of theatre-goers who are also shoppers when they've had their two hour recreation in the thea- tre. In the case of most de luxe theatres, from one-fifth to one- third of the business comes from out-of-town. This business rep- resents hundreds of thousands of visitors each year. They would stop coming, if the theatres failed, —and the merchants and the whole town would then feel the economic depression.



Sell Your  
Stage Show

# Publix Opinion

Send Us  
Your Stunts

Vol. II.

Publix Theatres Corporation, Paramount Building, New York, Week of April 30th, 1928.

No. 23

"INSTITUTIONAL SALES-THOUGHT, PLANTED IN ADS, TRAILERS, NEWS, AND POSTERS WILL BLOSSOM INTO BOX OFFICE DOLLARS!" — SAM DEMBOW

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor  
Contents Strictly Confidential.

## The Merchant, Theatre & Daily

(An Editorial in "Variety," April 25, written by its owner and publisher, Mr. Sime Silverman, and reprinted by permission.)

An obscure item now and then about merchants and theatres in Variety carries much thought behind it if digested. Such another item but a week or so ago was of an up-New York-state town's only picture theatre being held open by a subsidy from the merchants of the village. Not the first story of that nature Variety has printed.

The theatre has grown vastly important to the merchant. That is no longer a theory. That small town up-state may be graduated into any big city-effect is all the same. Ever ready are the merchants to tie up with the theatre.

The theatre draws and in these days of everybody's car, they draw from everywhere. The merchant profits. Theatres make trade.

Not long since it was suggested to the promoters of a new and large theatre in a thriving drawing community of 1,000,000 inhabitants that the theatre propose to the merchants of the city that if they would promote the theatre in their advertisements, the theatre would reciprocate by advertising the stores on their screens. There was an especial reason in conjunction, to hold the community people in their section and keep them from going to a larger city. It struck the theatre men as a worth while suggestion, working two ways. Whether the idea was applied, that new theatre is reported unexpectedly prosperous for so early in its career.

Theatres liven up dead sections of the town. They make business. Perhaps the reason may be the auto and its added trade as it tours the countryside. It brings people and people spend money. Theatre draws money and a picture theatre with its two-hour entertainment permits its patrons much time in an afternoon to shop. Women may want to come to town for two reasons, to shop and see the picture show. They see the show, shopping before or after.

It is notorious of a certain picture circuit in the west that its operators for several years fattened their bank accounts at the sacrifice of the circuit, but they did fatten. Understanding the theatre as they did, a site would be selected in a neighborhood, perhaps on one corner. Then "the boys" bought up the property on either side of the theatre site, also the other three corners, then announced the theatre. It did not fail in any instance that inside of three years all of that property doubled or trebled in value. It's not a new trick but was never so continuously worked as by those westerners, to a degree that eventually cost them the direction of the circuit.

The up-state idea was quite simple in thought and execution. A theatre manager announced he intended to suspend operation for the season. Whereupon the merchants met and agreed to take up any losses if the theatre would remain open. The figuring of the merchants was that the theatre drew the cars from the farms. Without the theatre there would be no incentive for the women to come to town and without the theatre or women, there would be no buying at the stores.

Smart publicity men have long since discovered this angle. Many a tie-up between store and theatre has been accomplished through a sales argument from the theatre's publicity man to the store's manager. While on the record are any number of cases where a downtown site for a theatre, pronounced impossible, has built up that deadened section, even in a business district. With the theatre comes light crowds, ginger and other stores with their lights and more ginger, for the theatre is the after-dark magnet.

More cooperation is possible between theatres and merchants, anywhere. No town or city is exempt. Both want to draw crowds and a communion of operation toward that end is apt to benefit both, for each has its hours and there is no conflict.

And since the theatre is on a daily crowd basis of business, meaning volume, that the picture house must do, daily newspapers should recognize this to the same extent it does the department stores—to give the theatre the run of the paper at the commercial rate. It should result in more business for the paper, as it seems but a matter of a short time that large local commercial advertisers will hook up with the theatres for reciprocity in advertising for mutual benefit.

## HOT SHOTS FROM HOLLYWOOD LOTS

By ARCH REEVE

(Special Wire to Publix Opinion)

HOLLYWOOD, Cal., April 30. —The recovery of Richard Dix from an appendicitis operation is the news from Hollywood this week which will be of greatest interest and pleasure to people over the entire world. Everyone was most anxious. Then he took a turn for the better, and by this time he is considered to be out of danger. Just before his illness he completed his latest picture, "Warming Up," a baseball comedy.

Esther Ralston's plan of encouraging and helping the extra players in her pictures announced during the filming of "Half a Bride," has started to bear fruit, with two likely young discoveries already lifted across the gap from the extra ranks and placed among those who have real parts.

One thousand extras are to be used in the street riot scenes of Bartlett Cormack's "The Racket," which Caddo Productions now is making for Paramount release. Thomas Meighan is the star. "The Racket" is based upon the stage play of underworld life in Chicago which ran successfully on Broadway this season. G. Pat Collins, who played the role of young Policeman Johnson in the legitimate version of the play, has been engaged for the same part.

Lucy Dornale, a Hungarian film actress who hitherto has headed her own producing company under the UFA banner, has signed a contract with Paramount. She was born in Budapest, the daughter of a baron. She made her debut as a concert pianist when only 12 years old. Later she went on the stage in Vienna.

Three titles of Paramount productions have been settled within the last day or two. The new Adolphe Menjou picture based upon the stage play, "Super of the Gaiety," will be called "His Tiger Lady." Babe Daniels' new picture originally called "The News Reel Girl," has been changed to "Hot News."

Reed Howes, who was the prize-fighter hero in Clara Bow's "Rough House Rosie," will be the leading man in Esther Ralston's new picture, "The Sawdust Paradise." Howes replaces James Hall, who was occupied with another assignment. The story deals with a girl evangelist.

Every department of the Paramount studio now is functioning at full speed, with approximately 2,000 workers busy at their various acting, technical and manual tasks, turning out nine new productions.

Chief among the pictures now being filmed is the Ernst Lubitsch production, starring Emil Jannings, "The Patriot." It already has been announced that this picture will be exhibited as a road show. Others now in production are "Warming Up," a baseball story starring Richard Dix; "The Drag Net," starring George Bancroft; "Half a Bride" starring Esther Ralston; "The Magnificent Flirt" starring Florence Vidor; "The Fifty-Fifty Girl" starring Bebe Daniels; "Fools for Luck" with W. C. Fields and Chester Conklin; "The Vanishing Pioneer" a Zane Grey western starring Jack Holt, and "The Big Killing" with Wallace Beery and Raymond Hatton.

## ROUTE OF PUBLIX UNITS FOR WEEK BEG. MAY 5TH

Vol. II, Publix Opinion

City	Theatre	UNIT * P. O. No.
New Haven	Olympia	Fri. Flapperettes
Boston	Metropolitan	Fri. Bowery Follies
New York	Paramount	Sat. Kat Kabaret
Washington	Loew's Palace	Sat. Cameos
Baltimore	Loew's Century	Mon. Swanee Moon
Pittsburgh	Loew's Penn	Mon. Rah! Rah! Rah!
Syracuse	Loew's State	Sat. Rio Romance
Buffalo	Shea's Buffalo	Sat. Hey Hey
Detroit	Michigan	Sat. Sun Shades
Cleveland	Loew's Allen	Sat. Gallop On
Columbus	Ohio	Sat. Hula Blues
Indianapolis	Indiana	Sat. Araby
St. Louis	Ambassador	Sat. Roman Nights
Kansas City	Loew's Midland	Sat. Pagoda Land
Chicago	Chicago	Mon. Takachance
Chicago	Uptown	Mon. Steps and Steppers
Chicago	Tivoli	Mon. Germs
Minneapolis	Minnesota	Sat. Tick Tock
Seattle	Seattle	Thurs. Fast Mail
Portland	Portland	Thurs. Dancing Feet
San Francisco	Grenada	Fri. Havana
Los Angeles	Metropolitan	Sat. Blue Plate
Denver	Denver	Thurs. Mikado of Jazz
Omaha	Riviera	Fri. Hands Up
Des Moines	Capitol	Fri. Russian Revels
Dallas	Palace	Sat. High Lights
Fort Worth	Worth	Sat. Merry Widow
San Antonio	Texas	Sat. Arabian Nights
Houston	Metropolitan	Sat. Red Hot Capers
New Orleans	Saenger	Sat. Leap Year Fancies
Birmingham	Alabama	Mon. Rainbows
Atlanta	Howard	Mon. Marching On

\*Indicates the issue of Publix Opinion, Vol. 2, in which data on that particular stage production is listed.

"Knick Knacks" lays off this week between Pittsburgh and Syracuse—"Milady's Fans" between Chicago and Minneapolis—"Sna Shots" between Minneapolis and Seattle—"Treasure Ships" between Los Angeles and Denver.

## WHIRLING AROUND THE PUBLIX WHEEL

Teddy Joyce follows Don Albert as stage band leader at Loew's Penn Theatre, Pittsburgh, Pa.

Jack Stanley follows Ray Teal as personality leader at the Howard Theatre, Atlanta, Ga.

Lou Goldberg, who made a most enviable record as Director of Publicity and Advertising for the "Denver" in Denver, and Jack Shelley, who did the same at the "Olympia" in New Haven, Conn., have traded jobs so they can each be nearer to their parents.

The Grand Theatre, Tampa will be permanently closed after business April 28th. The lease on this theatre has been disposed of.

Effective April 29th, the Franklin Theatre, Tampa will go to a daily change with admission prices 10 and 25c all day. Mr. A. B. Heston, Palatka succeeded Mr. McLoughlin as Manager of the Franklin April 22nd, and Jack L. Hobby is at the Howell, Palatka until April 29th when this operation, with Ocala, Sanford and Gainesville, are turned over to Mr. E. J. Sparks for operation.

On account of the fact that the Vitaphone installation will not be completed at the Rialto Theatre, Atlanta for its scheduled opening April 30th, the theatre will remain closed until May 7th, at which time it will open with the Vitaphone policy.

Effective this week, Mr. A. E. Hamilton of the Empire Theatre, New Bedford, is being transferred to the Federal Theatre, Salem, replacing Mr. Breed, resigned. J. S. MacNeil is replacing Mr. Hamilton at the Empire, New Bedford.

Norman Kerry, hitherto with Universal, has been signed by Paramount to play a leading role in support of Pola Negri in her next Paramount picture, "Fedora."

Josef von Sternberg, director of "Underworld," and "The Last Command," who is at present working on "The Drag Net" starring George Bancroft, has just signed a new contract to continue with Paramount.

Work is expected to begin within a few days on Clara Bow's next picture, "Ladies of the Mob." Richard Arlen will be leading man, and the cast will include Helen Lynch—who played the tough blonde in "The Showdown," Robert T. Haines and Lorraine Rivero. The director will be William Wellman, the renowned maker of "Wings" and "The Legion of the Condemned." Ernest Booth wrote

the story for American Mercury while serving a Penitentiary sentence for bank robbery.

"The Perfumed Trap," based on a story by Richard Washburn Child, will be the title of a special production by Paramount with Clive Brook and Mary Brian in the leading roles. Victor Schertzinger, who has just signed a new contract with the company, will direct.

A half-million-dollar yacht has just been chartered by Paramount and sent on a week's cruise with Esther Ralston, Gary Cooper and other members of the company making "Half a Bride." The story deals with the companionate marriage idea, and the star and leading man are left overboard on a desert island to work out the problem. Gregory La Cava is directing.